

How is The Heroine's Journey seen in the narrative structure of Alice in Wonderland, Wizard of OZ and A Wrinkle in Time?

(A comparison and contrast of the Hero's Journey with other narrative structures, in particular, the Heroine's Journey.)

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Abstract

In this essay, the Heroine's Journey by Maureen Murdock is discussed in relation to how it compares and contrasts with Joseph Campbell's Hero's Journey as outlined in *The Hero with A Thousand Faces* (2004). This essay focuses on the female perspective and demonstrates how the language used in the description of the Heroine's journey contrasts with the Hero's Journey. The narrative structures utilised the films, *Alice in Wonderland* (Burton, 2010), *Wizard of Oz* (Fleming, 1939), *A Wrinkle in Time* (DuVernay, 2018) and *Stardust* (Vaughn, 2007) show the core difference between the Heroine's Journey and the Hero's Journey. In the Hero's Journey the protagonist receives a physical call to arms whereas in the Heroine's Journey the protagonist's call to arms is to find an identity outside that of her culture and social standing. This journey is one of introspection, an internal journey that enables the Heroine to transform beyond the boundaries which have been placed upon her.

Introduction

This essay's main focus is to examine how Jungian psychotherapist, Maureen Murdoch developed the concept of 'The Heroine's Journey' as described in *The Heroine's Journey: The Women's Quest for Wholeness* (1990) by utilising the narrative structure of 'The Hero's Journey' as outlined by Literature Professor, Joseph Campbell in *The Hero with a Thousand Faces* (2004). I will be comparing and contrasting these by analysing the films of *Alice in Wonderland* (Burton, 2010), *Wizard of Oz* (Fleming, 1939), *A Wrinkle in Time* (DuVernay, 2018) and *Stardust* (Vaughn, 2007). This essay focuses on the female perspective and explores how the language used in the description of the journey contrasts with the Hero's Journey. Having outlined the archetypes that Campbell (2004) describes in relation to the female protagonists in these films, this essay attempts to show how the narrative structure of the Heroine's Journey tends to focus on how the female protagonist rejects the feminine attributes she has inherited from her mother as this represents a collective identity of the feminine. Through the journey, the Heroine becomes transformed and, in the process, "...she must develop a positive relationship with her inner Man and Heart and find the voice of her Woman of Wisdom to heal estrangement from the sacred feminine" (Murdoch, 1990, p.184). In *Alice in Wonderland*, this is seen with Alice stepping into her capabilities as a business woman to run her father's company rather than getting married, allowing her to break the construct of what is deemed to be a female's role within Victorian society; in *Wizard of Oz* where Dorothy embraces her strength in helping others and in *A Wrinkle in Time* where Meg saves her father and in the process she learns to embrace her unique abilities, enabling her to live life more authentically.

The Three-Act Structure

Aristotle's *Poetics* (335BC) and Syd Field's *Fundamentals of Screenwriting* (1979) both identify a core formula within any narrative. This examination is formed by a Formalist and Structuralist approach to literary criticism and demonstrates that rather than the narrative being character-driven, a Formalist and Structuralist examination of a narrative is based on the characteristics of the plot, rather than placing focus on the subject. As a literary critic, Seymour Chatman says in *Narrative Structure in Fiction and Film* (1980) of Aristotle's *Poetics*,

The question for poetics (unlike literary criticism) is not "What makes Macbeth great?" but rather "What makes it a tragedy?" (Chatman, 1980, p.17).

In *Poetics* Aristotle states that the plot (mythos) influences the development of the characters motives. Thus, the plot drives the characters actions.

Hence, the Plot is the imitation of the action: for by plot I mean here the arrangement of the incidents. By Character I mean that in virtue of which we ascribe certain qualities to the agents (1997, p.8).

Through this observation made by Aristotle, he further describes a pattern occurring in Greek plays, which shows how the plot of comedies and tragedies unfolded in the way the narrative had been separated into parts. These parts consist of a beginning, middle and end.

Now, according to our definition, Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude; for there may be a whole that is wanting in magnitude. A whole is that which has a beginning, middle, and an end (Aristotle, 1997, p.10)

Screenwriter, Syd Field comments on how a screenplay is different from a novel or play; even though both structures follow the principle of a story having a beginning, middle and end, this is partly because the narrative is told through pictures, in dialogue and description within the structure.

The nature of the screenplay deals in picture, and if we want to define it, we could say that a screenplay is a story told with pictures, in dialogue and description, and placed within the context of a dramatic structure (Field, 2005, p.19).

Field used Aristotle's Three Act structure to develop a paradigm, in which plot points can be placed into each Act, and all acts together corresponds to the overall running time of a film. This enables the events within the narrative to be connected as a whole, but also form a relationship to the turning points the main protagonist goes through during the story. The paradigm is outlined as follows: The First Act is the set-up, leading to the first turning point. The Second Act is the confrontation, resulting in the second turning point. The Third Act provides a resolution to the narrative.

Aristotle talked about the three unities of Dramatic action: time, place, and action. The normal Hollywood Film is approximately two hours long, or 120 minutes (Field, 2005, p.22).

The equation of time that Field discusses differs from Aristotle's unities of Dramatic action, in that it relates to the running time of a Hollywood film. This running time corresponds to the set number of pages of the screenplay in each Act. Act one has twenty to thirty pages providing the audience with the context of the conflict the protagonist must overcome and the relationship each character has to one another. In the Second Act, the protagonist faces a conflict they must overcome, forcing the main character into action. This leads to the Third Act where the conflict is resolved. In a standard movie, the Three Act Structure adds up to about 90 minutes in length. Author, James Scott Bell asserts in *Plot and Structure: Techniques and Exercises for Crafting and Plot That Grips Readers from Start to Finish* (Bell, 2004, p.26), that the Hero's Journey perfectly fits into the Three Act Structure.

The Hero's Journey

According to Joseph Campbell (2004), the oral tradition within different ethnic groups developed familiar mythology within the stories they told as they have universal archetypes within the mythology. This concept is also associated with Carl Jung a Swiss psychoanalyst in his book *The Archetypes and the Collective Unconscious* (Jung, 1980). Campbell expresses:

If the world of mythos is a universe, I come from a tiny archipelago of deeply ethnic families, composed of household after household of Old-World refugees, immigrants, and storytellers who could not read or write, or did so with grave difficulty? But they had a rich oral tradition (Campbell, 2004, p.35).

Using this observation Campbell (2004) broke down the Hero's Journey into twelve stages. Screenwriter and author, Christopher Vogler expanded on Campbell's work in, *The Writers Journey: Mythic Structure for Writers* (2007) and divided these into the Three Act Structure commenting on how each archetype functions within the narrative structure. The First Act includes The Ordinary World, Call to Adventure, and Refusal of the Call, Meeting of the Mentor and Crossing the Threshold. The Second Act includes: Tests, Allies and Enemies, Approach to the Innermost Cave, Ordeal, Reward and the Third Act includes: The Road Back, Resurrection, Return with the Elixir.

“The Ordinary World” (Vogler, 2007) is where the audience is introduced to the Hero before the journey begins. At this stage, the Hero is unaware of the journey that is to come and is in his secure environment, allowing essential details of his character to be exposed. This enables the Hero to be more relatable to the audience before the disruption happens in his life. Vogler discusses this concept.

As if by magic we are projected part of our consciousness into the hero. To make this magic work you must establish a strong bond of sympathy or common interest between the hero and the audience (Vogler, 2007, p. 90).

This is seen in the movie *Stardust* (Vaughn, 2007) that follows the main character Tristan on his quest to find a fallen star in order to marry Victoria. Through this journey, he learns that the star is living, and her name is Yvanie. Tristan discovers that he is the rightful heir to the throne of Stormhold.

By introducing Tristan's "Ordinary World" to be that of the small village of Wall this enables the audience to establish a connection to his character's main motivation at the beginning of the film. Beginning one of a simple life in which he raises a family.

This leads to the "Call to Adventure" (Campbell, 2004) when the Hero receives a call to action. This is an immediate threat to him and disrupts his ordinary world and offers him a quest or challenge to overcome in order to restore the balance to his life.

A blunder—apparently the merest chance—reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood (Campbell, 2004, p.46).

Tristan's "Call to Adventure" (Vogler, 2007) is provided when him and Victoria see the falling star. This disrupts his "Ordinary World" as Victoria says she will marry him if he brings back the star for her.

In Act One, the next phase is when the Hero refuses the Call to Action. Even though the Hero is willing to accept this quest or challenge, a deep-rooted fear within the Hero causes him to refuse the call, as the comfort of home is more appealing than the unknown. This results in the suffering of some kind.

...the call unanswered; for it is always possible to turn the ear to other interests. Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or "culture," the subject loses the power of significant affirmative action and becomes a victim to be saved (Campbell, 2004, p. 54).

An example of this is seen in *Alice in Wonderland* (Burton, 2010) in how the plot follows Alice who is now nineteen and returns to the world from her childhood adventure. She learns of her destiny to end the reign of the Red Queen. When Alice discovers it has been foretold that she will slay the Jabberwocky, Alice begins to question if the Rabbit had found the “right Alice”. This doubt results in her companions being captured by the Red Queen, leaving Alice to fend for herself.

The next phase in the Hero’s Journey is when he meets a “Mentor or Supernatural Aid” (Campbell, 2004) who provides him with guidance to help him in the journey, allowing the Hero to overcome his fear and begin his quest.

The hero to whom such a helper appears is typically one who has responded to the call. The call, in fact, was the first announcement of the approach of this initiatory priest. But even to those who apparently have hardened their hearts the supernatural guardian may appear; for, as we have seen: "Well able is Allah to save." (Campbell, 2004, p. 67).

This turning point is seen for Alice when she meets the Mad Hatter who guides her to find the White Queen. As he is being captured, he gives Alice the confidence to go ahead with her quest too not only find the White Queen but also to rescue the Mad Hatter.

The last phase in Act one is when the Hero embarks on his journey, whether it be physical or spiritual. This occurs either by force or with the Hero choosing to go willing. The Hero embarking on his quest signifies “The Crossing the Threshold” (Campbell, 2004) between the world he knows and going into the unknown and shows the Hero’s commitment to the journey.

With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power (Campbell, 2004, p. 71).

A Wrinkle in Time (DuVernay, 2018) follows a young girl named Meg after her father disappeared in a scientific accident. Three beings appear to her and send Meg, her brother and friend into space to save her father. Meg goes willing with three astral travellers, Mrs Whatsit, Mrs Who and Mrs Which when they inform her that she can help save her father who is trapped on a distant planet Camazotz. This is under the control of IT, a dark shadow. This is an example of the Hero Crossing the Threshold, leading into the second Act.

The function of Act one within the Hero’s Journey is to illustrate the character of the Hero by introducing the audience to the Hero’s Ordinary World. By introducing the audience to the Hero in the Ordinary World, this provides a connection, which allows the audience to be invested when the Hero received the Call to Adventure. This enables the separation of the Ordinary World and Special World to be established. When the Hero meets the Mentor, this gives him the courage to Cross the Threshold, beginning the process of the metaphorical death of the Hero as this leads the Hero on the path to be transformed.

The beginning of Act two is where the Hero encounters a series of tests that he must overcome, leading him to meet allies who assist him in conquering the challenges that the enemies place before him, proving more insight into his character.

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials (Campbell, 2004, p. 89).

This is illustrated in the *Wizard of Oz* when Dorothy (Fleming, 1939) encounters her allies. The Scarecrow, Tin Woodman and the Cowardly Lion along the Yellow brick road, all of them require help. Dorothy saves the Scarecrow by freeing him from a wooden pole and learns his wish is to have brains. She helps the Tin Woodman by placing oil on his joints so that he can move, and discovers his wish is to have a heart. She also befriends the Cowardly Lion by offering him to join her to go to the Wizard so he can get courage. Through this act of service, Dorothy gains more conviction in her ability to complete her quest to see the Wizard.

By helping the Scarecrow, Tin Woodman and the Cowardly Lion, this enables Dorothy to enter the next phase of her journey, which is to “Approach The Innermost Cave” (Campbell, 2004).

This symbolises a range of things in the Hero’s story; for instance, a physical location such as the Emerald City symbolises an internal conflict and journey that the Hero has yet to encounter.

This creates a brief setback for the Hero, allowing the audience to anticipate the final test the Hero must overcome.

This is the Approach to the Innermost Cave, where soon they will encounter supreme wonder and terror. It's time to make final preparations for the central ordeal of the adventure (Vogler, 2007, p. 143).

An example of this is seen when Dorothy and her companions must cross the poppy fields to reach the Emerald City. This is a deadly challenge as they could be trapped in an endless slumber in the poppy fields. The significance of this event shows the peril Dorothy will face when she must vanquish The Wicked Witch of The North and this also signifies how the allies assist the Hero along the journey. This is seen in how Glinda The Good Witch saves Dorothy from the poppy fields by making it snow. How this differs from the Hero's quest is that the "inner journey" (Murdock, 1990) is highlighted rather than the physical one. The use of the deadly poppy fields causes an endless slumber. This reflects Dorothy's internal journey that ends when she wakes up in her bed in Kansas.

Dorothy encounters characters along her journey, which parallel individuals in her real life. For example, The Wicked Witch is a mental depiction of Dorothy's neighbour Miss Gulch who wants to take Toto away from Dorothy as he is damaging her garden. By facing the illusion of The Wicked Witch, Dorothy becomes more assertive in her Ordinary World thus enabling Dorothy to be confident in her beliefs. According to Murdock,

It is the quest to fully embrace their feminine nature, learning how to value themselves as woman and to heal the deep wound of the feminine. It is a very important inner journey towards being a fully integrated, balanced, and whole human being (Murdock, 1990, p.3)

After the Hero has approached the innermost cave, he is presented with an ordeal to face in order for the world to survive. This is a metaphorical death of old beliefs and patterns of living. As he uses the new skills he has gained, he overcomes the fear that has been holding him back.

Now the hero stands in the deepest chamber of the Innermost Cave, facing the greatest challenge and the most fearsome opponent yet (Vogler, 2007, p. 155).

This is seen in *The Wizard of Oz* (Fleming, 1939) when The Wicked Witch of The North captures Dorothy, as she is about to return home. Once again, her companions rush in to help Dorothy. When the Wicked Witch sees that Dorothy is about to escape, she starts a fire, causing Scarecrow to catch alight. Dorothy sees water nearby and uses it to extinguish the fire. When water splashes on the Wicked Witch she melts into a puddle. This causes Dorothy's beliefs to be challenged, but when she sees she has freed unwilling allies of the Wicked Witch, this makes her realise that she is capable of standing up for herself and others.

DOROTHY

I -- I didn't mean to kill her.... really, I
didn't! It's...it's just that he was on
fire!

LEADER

Hail to Dorothy! The Wicked Witch is dead! (Langley, 1939, p.98)

The final phase in the second Act is when the Hero receives a reward for defeating the enemy. The reward might be an object of power or reconciliation with a loved one. The Hero then sets off on his return to the ordinary world. This is important as the Hero has become transformed by the journey and is now confident in his abilities, which he can bring back into the Ordinary World, enabling him to face obstacles in his day-to-day life.

There will almost always be some period of time in which the hero is recognized or rewarded for having survived death or a great ordeal (Vogler, 2007, p. 176).

This is depicted in *Alice in Wonderland* (Burton, 2010) When Alice defeats the Jabberwocky; she is rewarded by the White Queen as she sends Alice home through using the blood of Jabberwocky which Alice drinks and is transported back into the Ordinary World.

The beginning of Act three is entitled “The Road Back” (Vogler, 2007) in which the Hero must now return home. The danger is now replaced with validation, which the Hero carries back into his ordinary world in which he commits to a personal or higher objective.

Once the lessons and rewards of the great ordeal have been celebrated and absorbed, Hero’s face a choice: whether to remain in the special world or begin the journey home to the ordinary world (Vogler, 2007, p. 187).

In *A Wrinkle of Time* (DuVernay, 2018) Meg overcomes the IT by embracing her flaws and learning to love them. This allows her to spread light through IT, freeing her brother from being taken over by the IT. According to Murdock (1990) this illustrates how the feminine Hero's strength comes from embracing the nurturing attributes that society places on the feminine identity.

The second to last phase in the third Act is "The Resurrection" (Vogler (2007)). This is the climax before the Hero returns home where he faces the final battle, which has dire consequences that extends beyond his existence.

This is the climax (not the crisis), the last and most dangerous meeting with death. Hero's having to undergo a final purging and purification before reentering the Ordinary World (Vogler, 2007, p. 197).

An example of this is seen when Tristan returns to the village of Wall and informs Victoria that he found the star, he sees that Yvanie cannot cross the wall as a strand of Yvanie's hair has turned to dust. He rushes off to save her at the edge of the Wall discovering that Yvanie is captured. This leads to the final battle that Tristan must face before he can return home transformed.

In the final phase of Act Three, the Hero returns with the elixir. The Hero has now been fully transformed and has a solution to the problems in the Ordinary World and thus provides a resolution to the story.

Having survived all ordeals, having lived through death, Hero's return to their starting place, go home, or continue the journey (Vogler, 2007, p. 215).

In *Stardust* (Vaughn, 2007) Tristan chooses to stay and marry rather than return home. This decision results in a resolution to the issues Tristan faced in his Ordinary World as he yearned for a life of adventure and having been transformed by his journey his previous life was too small for him to continue with his original journey in the village of Wall.

Vogler, states that the Hero's Journey as a narrative structure, is a road map for writers to outline their new stories or to troubleshoot one. This becomes apparent in how the elements within the Hero's Journey can be used to structure turning points for a protagonist to overcome. An example of this is seen in Alice's character when she is transformed by defeating the Red Queen with the help of the White Queen. This demonstrates how the Hero's Journey has used universal archetypes not only to guide the character through the journey but also to transform the Hero. In contrast, Field's Three Act Structure plots the protagonists' journey by linking the narrative through turning points rather than being character driven.

The stages, terms, and ideas of the Hero's Journey can be used as a design template for stories, or means of troubleshooting a story so long as you don't follow the guidelines too rigidly (Vogler, 2007, p. 233)

In the essay entitled *Archetypes, Stereotypes, and The Female Hero: Transformations in Contemporary Perspectives* (1991), literature professor Terri Frongia argues that the Hero's Journey focuses solely on the masculine perspective.

In Campbell's pattern, becoming a "man" involves not only descriptive elements concerning biological maturity, but prescriptive ones about what "being a man" entails as well (Frongia, 1991, p.16)

This is seen in *Stardust* (Vaughn, 2007) where Tristan is fully transformed by the challenges he encounters, which tests his masculinity. In particular, when he encounters pirates, he learns how to fight with a sword thus proving his physicality as a male.

In contrast the female hero's quest emphasises the internal feminine qualities the Heroine embodies. For example, Meg moves beyond her anger when she finds her father and embraces her softer emotions to defeat the IT.

It seems to me that a truly feminine version of the Hero's Journey must emphasize feminine qualities of the Hero's, rather than merely the physical fact of being female (Emerson, 2009, p.133)

The Heroine's Journey.

One of the critiques of Campbell's' (2004) Hero's Journey is that it is focused solely on the male perspective. Murdock (1990) first conceived of the Heroine's Journey when she wanted to understand how the Woman's journey is reflected in that of the Hero's.

I knew that the stages of the Heroine's Journey incorporate aspects of the journey of the hero, but I felt that the female spiritual development was to heal the internal split between woman and her feminine nature (Murdock, 1990, p.2).

Campbell (2004) discussed with Murdock (1990) that he felt that woman do not need to make this journey, as throughout mythical narratives, woman is in the narrative to be attained and admired.

In the whole mythological tradition, the woman is there. All she has to do is to realize that she's the place that people are trying to get to. When a woman realizes what her wonderful character is, she's not going to get messed up with the notion of being pseudo-male (Murdock, 1990, p.2).

Vogler (2007) mentions that the Hero's Journey is male-centric as the theoreticians have been male.

The Hero's Journey is sometimes critiqued as a masculine theory, cooked up by men to enforce their dominance, and with little relevance to the unique and quite different journey of womanhood (Vogler, 2007, p. xxi).

With this in mind, Murdock developed the Heroine's Journey in ten-parts to focus on the journey a woman goes through rather than placing these stages into the Three Act Structure.

The first, stage of the Journey in the Heroine's Journey as constructed by Murdock is the Separation from The Feminine. This is often represented by a mother or mentor figure and is placed in the context of a societal notion of what a female identity should be and the role a woman plays within society.

The journey begins with the Heroine's struggle to separate both physically and psychologically from her own mother and from the mother archetype, which has an even greater hold. The mother archetype is often referred to as the unconscious, particularly in its maternal aspect, involving the body and soul (Murdock, 1990, p.17).

Alice displays this separation from the feminine when she refuses to wear a corset and stockings, which is deemed unseemly for a woman in the Victorian era. This makes Alice's mother worry about how the elite members of society will see her.

HELEN KINGSLEY (CONT'D)

Where's your corset?

She pulls back her dress to see bare legs.

HELEN KINGSLEY (CONT'D)

And no stockings!

ALICE

I'm against them.

HELEN KINGSLEY

But you're not properly dressed.

ALICE

Who's to say what is proper? What if
it was agreed that "proper" was
wearing a codfish on your head? Would
you wear it?
(Woolverton, 2008, p.5)

The second stage is when the Heroine rejects the feminine presumed role. Instead Murdock draws from the Eastern belief that masculine and feminine attributes are found within both genders. On the Heroine's newly chosen path she gathers masculine allies to support her on her journey.

In spite of the successes achieved by the women's movement, the prevailing myth in our culture is that certain people, positions, and events have more inherent value than others. These people, positions and events are usually masculine or male-defined (Murdock, 1990, p.29).

In *Alice in Wonderland* (Burton, 2010) this is demonstrated when Alice's learns she is to marry Hamish. He is from a wealthy family and is the son of her departed father's business partner. Hamish is to take over the company and the arranged marriage to Alice is to ensure her father's company is sustained. While Hamish is proposing to Alice, she sees the White Rabbit and decides to follow it, leading her on the internal journey to Underland. Alice fleeing from Hamish represents her rebelling against the marriage.

The third stage in the Heroine's Journey is "The Road of Trials: Meeting of Ogres and Dragons" (Murdock, 1990) in which the Heroine encounters individuals who try to discourage her from her chosen path or try to destroy the Heroine.

The Heroine crosses the threshold, leaving the safety of her parents' home, and goes in search of herself. She journeys up hills and down valleys, wades in rivers and streams, (Murdock, 1990, p.46).

An example of this is in *Alice in Wonderland* (Burton, 2010), where the Red Queen orders the Knave of Hearts to find and destroy Alice as she poses a threat to her reign; causing Alice to navigate Underland in search of a way home. Through this search, she finds her true self when she meets her allies who accept her chosen path.

The fourth, stage in the Heroine's Journey is "Finding the Illusory Boon of Success" (Murdock, 1990) in which she overcomes the obstacles in her way. Generally, the Hero's Journey ends at this point. However, the Heroine's Journey continues.

During the road of trials, a woman transcends the limits of her conditioning. It is a particularly harrowing time, an adventure fraught with fears, tears, and trauma (Murdock, 1990, p.61).

In *Alice in Wonderland* (Burton, 2010) the Red Queen mistakes Alice for someone else, which allows Alice to learn of the vorpal sword, the only weapon that can kill the Jabberwocky. In order to escape the Red Queen, Alice befriends the Bandersnatch by returning his eye, enabling Alice to get the vorpal sword, which she then takes to the White Queen. Alice's journey is not yet

over as the Red Queen still holds the Mad Hatter captive and she must still face the Jabberwacky, thus, Alice's success is short-lived. This demonstrates the harrowing adventure the Heroine encounters at this stage of her journey.

Within the fifth stage the Heroine experiences an "Awakening to feelings of spiritual aridity: death" (Murdock, 1990). This occurs when the Heroine realises that by adopting the masculine identity there are limits to the success she has achieved, making it temporary and empty.

The assumptions she made about the rewards of the heroic journey have been wrong. Yes, she has gained success, independence, and autonomy, but she may have lost a piece of her heart and soul in the process (Murdock, 1990, p.74).

In *Wizard of Oz* (Fleming, 1939) Dorothy learns that she had the power to go home all along through the use of the magical shoes given to her by Glinda The Good Witch. All she has to do is click her heels together three times and say, "there is no place like home" (Langley, 1939). This shows how Dorothy has gained success and independence but yearns to be home as that is where her "heart and soul" (Murdock, 1990) are at peace.

The sixth stage in the journey is "The Initiation and Descent to the Goddess" (Murdock, 1990) where the Heroine faces a crisis, which makes her new life inadequate in some way, creating a sense of despair for the Heroine.

Woman often make their descent when a particular role, such as daughterhood, motherhood, lover or spouse comes to an end. A life-threatening illness or accident, the loss of self-confidence or livelihood, a geographical move, the inability to finish a degree, a confrontation with the grasp of an addiction, or a broken heart can open the space for dismemberment descent (Murdock, 1990, p.88).

In *A Wrinkle in Time* (DuVernay, 2018) Megs' success is short-lived after she has rescued her father. By her embracing her flaws, pieces of herself which she had buried when her father went missing, are given back to her, thus empowering her to overcome the IT. This stage of the Heroine's Journey is similar to "The Road back" in the Hero's Journey when the Hero finds his way back home once he has been transformed. The Heroine, at this stage of her journey, is finding her way back to her feminine identity.

By the Heroine ignoring her true self, this leads to the seventh stage of The Heroine's Journey being an urgent yearning to reconnect with the feminine.

If a woman has spent many years fine-tuning her intellect and her command of the material world while ignoring the subtleties of her bodily knowing, she may now be reminded that the body and spirit are one (Murdock, 1990, p.110).

Meg, in *A Wrinkle in Time* (DuVernay, 2018) demonstrates this when she gets into a fight with a girl at school and gets called into the principal's office. This shows how disconnected she has become from her own emotions as she deems showing vulnerability as a weakness thus impacting on her spirit.

Within the eighth stage of the Heroine's Journey the Heroine starts healing the mother/daughter split and begins to regain parts of her core values, skills and attributes and gains a new perspective on these feminine qualities as assigned by society.

The next stage of the Heroine's Journey involves healing what I call the mother/daughter split from one's feminine nature (Murdock, 1990, p.130).

An example of this is seen in *Alice in Wonderland* (Burton, 2010) when she defeats the Jabberwocky and frees Underland from the tyranny of the Red Queen. Alice's journey compares to that seen in the journey a male Hero embarks on. Alice's journey is one of a physical nature rather than a mental one. The characters she comes across are a representation of individuals in her life. By gaining these new skills she is enabled to regain cores parts of her values. The relationship with her mother is now repaired as mother has now come to accept Alice's new life path.

The ninth stage of the Heroine's Journey is "healing the wounded masculine" (Murdock, 1990). This is where the Heroine accepts the masculine approach that society is ruled by and applies this to her identity when appropriate.

The masculine is an archetypal force; it is not a gender. Like the feminine, it is a creative force that lives within all women and men. When it becomes unbalanced and unrelated to life it

becomes combative, critical, and destructive. This unrelated archetypal masculine can be cold and inhuman; it does not take into account our human limitations (Murdock, 1990, p.156).

By Alice embracing her destiny to slay the Jabberwocky, this empowers her to save the Mad Hatter by fighting alongside the White Queen. This represents how the Hero's archetype can be applied to both woman and men. However, for the Heroine to be fully transformed she must embrace both the masculine and feminine attributes she possesses.

The final stage of the Heroine's Journey is "the integration of masculine and feminine" (Murdock, 1990). The Heroine is now transformed and with a new perspective of the masculine and feminine qualities integrated. This allows the Heroine to interact within a more complex world, which is outside of her geographical and cultural background.

The sin of dualism mars our psyche, contaminating our attitude about mind, body, soul, woman, men, children, animals, nature, spirituality, as well as about political structures (Murdock, 1990, p.169).

This is seen in *Alice in Wonderland* (Burton, 2010) when Alice returns home and decides to run her father's company rather than marry Hamish. Through the journey Alice gained confidence in her leadership abilities enabling her to decide to continue her journey in the Ordinary World in what is deemed as a male-centric role.

The Heroine's Journey follows the stages of a woman's journey from adolescence to adulthood. These stages described by Murdock suggest that these are fundamentally different from that of a masculine journey as they focus on the social preconceptions of a woman's core identity, which is often conceived through cultural practice and economic status. By the integration of both feminine and masculine attributes, suggested by Murdock, this allows a woman's identity to be more dualistic thus leading to a more complex Heroine archetype.

The archetypes presented in the Hero's and Heroine's Journey are ones commonly found within Fairy Tales, Myths and in Film. These archetypes are designed to engage the audience, as they are representative of common personality traits.

The archetypes are amazingly constant throughout all times and cultures, in the dreams and personalities of individuals as well as in the mythic imagination of the entire world. An understanding of these forces is one of the most powerful elements in the modern storyteller's bag of tricks (Vogler, 2007, p. 23).

Archetypes

Vogler (2007) and Campbell (2004) describes there being eight main archetypes present within the Hero's Journey, these being: The Hero, The Mentor, The Threshold Guardian, The Herald, The Shapeshifter, Shadow, Trickster and Ally.

According to Vogler, The Hero archetype functions as a gateway for the audience into the world of the story. The Hero character also represents the sacrifice that this archetype goes through along the journey. This sacrifice allows the Hero to be transformed and become whole as an individual as this journey provides a separation from the family or tribe by undertaking the quest or challenge within the Special World and successfully navigating these obstacles.

A Hero is someone willing to sacrifice his own needs on behalf of others, like a shepherd who will sacrifice to protect and serve his flock. At the root the idea of the Hero is connected with self-sacrifice (Vogler, 2007, p. 29).

According to Murdock, this is similar to the archetype of the Heroine as the journey she undertakes is a separation from the Mother or oppressive system she finds herself in. The journey for the Heroine centres on a quest for wholeness rather than the undertaking of a quest to receive a physical reward. The Heroine is not seen as a damsel in distress but rather an active force within the journey. Murdock (1990) states,

...the archetype of the mother: The Great Mother who embodies limitless nurture, sustenance, and protection and the Terrible Mother who represents stasis, suffocation, and death (Murdock, 1990, p.18).

The description of the Mother archetype is the driving force for the Heroine to leave the comfort of her home and head into the unknown, like the Hero's cause when he separates himself from his family or tribe.

The Mentor archetype is described as a guide for the Hero and can be a Wise Old Man or Woman (Vogler, 2007, p. 39). The Mentor figure often trains the Hero and is seen as an inspiration to the Hero and is a positive force, which empowers the Hero to embark on his journey.

An Archetype frequently found in dreams, myths, and stories is the Mentor, usually a positive figure who aids or trains the hero. Campbell's name for this force is the Wise Old Man or Wise Old Woman (Vogler, 2007, p. 39).

In the Heroine's Journey, the Mentor figure could be seen as the father figure as the Heroine aligns herself with the masculine identity, as this is how the Heroine develops the notion of the masculine place in society.

Father's daughters organize their lives around the masculine principle, either remaining connected to an outer man or being driven from within a masculine model. They may find a male mentor or guide, but they may have, at the same time, trouble taking orders from a man or accepting teachings from one (Murdock, 1990, p.29).

The Threshold Guardian is an archetype, which the Hero encounters when he crosses the threshold. They present an obstacle for the Hero to overcome and are often aligned with the main antagonist.

Threshold Guardian are usually not the main villains or antagonists in stories. Often, they will be lieutenants of the villain, lesser thugs or mercenaries hired to guard access to the chief's

headquarters. They may also be neutral figures who are simply part of the landscape of the Special World (Vogler, 2007, p. 49).

Murdock (1990) describes these Threshold Guardians as ogres who deceive the Heroine into going the wrong direction. Much like the Threshold Guardians, they provide challenges for the Heroine to overcome.

Along the way she meets ogres who trick her into going down dead ends, adversaries who challenge her cunning resolve, and obstacles which she must avoid, circumscribe, or overcome (Murdock, 1990, p.29).

The Herald as an archetype offers a challenge to the Hero and is symbolic of a significant change occurring within the world of the Hero. This archetype will bring this challenge in Act One and as such function as a messenger of change for the Hero, which reflects the innate need for change of the Hero.

Often a new force will appear in Act One to bring a challenge to the hero. This is the energy of the Herald archetype. Like the heralds of medieval chivalry, Herald characters issue challenges and announce the coming of significant change (Vogler, 2007, p. 55).

Murdock suggests that the Herold archetype is present in the Heroine when she rejects the mother as the mother has presented her with a contradiction, as she wants her daughter to experience more of life than she has. This gives the incentive for the Heroine to embark on a new path.

These Messages confuse the daughter. Didn't her mother like being a woman, having a husband, and caring for children? Did the children ruin her life? Was being a woman awful? Would life be ruined because she was female? (Murdock, 1990, p.64).

The Shapeshifter archetype causes the Hero to question the motives behind this character's actions. This causes the Hero to change his perspective as the Shapeshifter represents a subconscious need of the Hero, which often goes against the Hero's beliefs.

Hero's frequently encounter figures, often of the opposite sex, whose primary characteristic is that they appear to change constantly from the hero's point of view. Often the hero's love interest or romantic partner will manifest the qualities of a Shapeshifter. The archetype known as the Shadow represents the energy of the dark side, the unexpected, unrealized, or rejected aspects of something. Often, it's the home of the suppressed monsters of our inner world (Vogler, 2007, p. 59).

Within the Heroine's Journey, the Shapeshifter archetype is seen within the Heroine as she has learned to adapt herself to fit into the situations, she finds herself in.

Our heroine has learned how to perform well, so when she feels a sense of discomfort, she tackles the next hurdle: a new degree, a more prestigious position, a geographical move, a sexual liaison, another child. She soothes her feelings of emptiness by messaging her ego with further acts of heroism and achievements (Murdock, 1990, p.65).

Within the Hero's Journey, the Shadow archetypes function is to cause conflict for the Hero whether this is internal or external. This often is an aspect of the Hero's character, which is hidden. Unlike the Shapeshifter, the Shadow may be represented by one particular character or can be deep-seated flaws within the Hero.

The archetype known as the Shadow represents the energy of the dark side, the unexpected, unrealized, or rejected aspects of something. Often it's the home of the suppressed monsters of our inner world (Vogler, 2007, p. 65).

Murdock (1990) describes the aspect of the shadow archetype as a woman feeling like they are never good enough causing an internal struggle.

When the unconscious masculine takes over, a woman may feel that no matter what she does or how she does it, it is never good enough. She never feels satisfied with completing a task because he always urges her to pursue another (Murdock, 1990, p.68).

The Ally as an archetype helps the Hero on the journey and acts as a guide into the Special World. They are often a companion for the Hero and serve as a confidant to the Hero.

Hero's on their journey may need someone to travel with them, an Ally who can serve a variety of necessary functions, such as companion, sparring partners, conscience, or comic relief (Vogler, 2007, p. 71).

Within the Heroine's Journey the Ally archetype appears in the second stage and guides the Heroine along the journey. These characters are often male and have various relationships to the Heroine.

Our heroine looks for role models who can show her the steps along the way. These male allies may take the form of a father, boyfriend, teacher, manager, or coach, of the institution granting the degree or salary she seeks (Murdock, 1990, p.36).

Trickster as an archetype functions to provide mischief for the Hero to overcome and provides a sense of comic relief for the audience. Due to the dual nature of the Trickster, the Hero cannot fully trust the Trickster's duplicitous nature.

A curious combination of typical trickster motifs can be found in the alchemical figure of Mercurius; for instance, his fondness for sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half animal, half divine, his exposure to all kinds of tortures, and last but not least—his approximation to the figure of a saviour (Jung, 1980, p. 159).

Although Murdock does not directly describe the Trickster archetype, she argues that when a woman has a "Lack of a Positive Masculine Ally" (Murdock, 1990) this lends to her to overcompensate for a need for success. This has negative side effects on the ego.

This type of woman will be seen as professionally successful but difficult to trust in the emotional or relational arena. Her inner masculine figure is not a man with heart but a greedy tyrant that never lets up (Murdock, 1990, p.38).

Archetypes found within the Hero and Heroine journeys perform a vital function to the narrative structure as they inform how the Hero and Heroine overcome the obstacles they face. They give the context to the World of the story and an in-depth insight into the unseen parts of the Hero and Heroine, which allows the audience to be more engaged in the perils they face.

The way in which Hero and Heroine journeys contrast are the obstacles the protagonist faces. Within the Heroine's Journey the obstacles encountered are introspective and psychological in nature and represent aspects of the Heroines personality that are yet to be integrated into her newly formed identity. In the Hero's case the obstacles faced are physical which led to a transformation within Hero.

Conclusion

The Hero's Journey utilises the Three Act structure to show the journey the Hero goes through to be transformed into a more whole individual. Campbell places focus on how the journey transforms the Hero, whereas Field's paradigm is more pragmatic and places a focus on the plot development. Field is more concerned with what makes a screenplay structurally sound rather than how the characters are defined. Field's paradigm uses key turning points that connects the plotlines as a whole. Campbell developed the Hero's Journey into stages of the psychological development that the character goes through which are depicted in a physical nature. This becomes circular as the Hero is transformed by the journey and returns to where he began. This gives context to the world the story is set in and how the characters are connected allowing the audience to be connected to the Hero and the obstacles they overcome.

In comparing and contrasting Campbell's Hero's Journey with Murdock's Heroine's Journey as narrative structures, the commonality found are the use of archetypal characters which embody physiological traits. These traits have been associated with those found in myths and fairy tales which have been conceived from oral traditions and as such, has a significant connection to cultural practices. How these two structures contrast is the Heroine's Journey focuses on the internal journey a woman goes through to develop wholeness and emphasises feminine and masculine traits that both genders possess.

In contrast the Hero's Journey emphasises the masculine journey only. The archetypes impact on the type of obstacles the protagonist faces and how the journey transforms them. In particular, the Heroine learns to embrace both the feminine and the masculine attributes she possesses. This allows her to break free from the defined societal roles, which have been forced on her by the culture, and economic state she has been born into.

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